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THURSDAY, MAY 9.

THERE are so many things to talk about that we are at a loss for a subject. What shall our leader discuss this week? A crowd of objects flit before us, imploring consideration. As we cannot make separate leaders of them all, we see no other alternative than that of jumbling them together in a kind of literary Irish stew, and presenting them to the reader, peppered, mustarded, vinegared and horse-radished. Open your mouth reader, and take a spoonful of our

## Pot Pourri.

FIRSTLY, then, we beg to stop the mouths of sundry who have been, for the last six weeks, crying out, "INDEX—INDEX—FOR VOL. XVIII!" by promising that their desire will be fulfilled next week. Index and title page will be issued with Number 20 of the "Musical World," on Thursday May 16th, *Anno Domini* 1844—(no extra charge!). And so—grumble no more—children of discontent!

SECONDLY—Dr. Felix Mendelssohn Bartholdy—Doctor by right of learning—Doctor by right of genius—Doctor by right of morals—in short, one of nature's own Doctors—has arrived—or, if he have not arrived, he ought to have arrived—and Dr. Felix Mendelssohn Bartholdy never yet ought that which he did not effect;—so that in asserting Dr. Felix Mendelssohn Bartholdy to have arrived, we are safe in delivering a substantial piece

of fact to our readers. The Fourth Philharmonic Concert, moreover, on Monday evening next, will be conducted by the Doctor. So, country amateurs and country Professors, come with your money in your hands—purchase your tickets, and be satisfied that you will, at one and the same time, see the greatest musical composer, and hear the greatest orchestra that the world now possesses.

THIRDLY, we hear from Edinburgh, that, according to general opinion, the Musical Chair of the University will be decidedly awarded to William Sterndale Bennett, whose personal character and professional eminence, supported by the testimonials of the most distinguished men in Europe, have outweighed the pretensions of every other candidate. Mr. Hugh Pearson is said to have resigned—and had he not resigned, he would, it is stated, have had no glimmer of a chance. Mr. Donaldson, the barrister, will, it is rumoured resign before the day;—in which he will display a sound discretion—for if he resign not, he will, more than probably, be beaten,—and if he be not beaten, we are confident, from what we know of the Professors of the University, that those among them who conscientiously desire to adhere literally to the testament of General Reid, will, sooner than allow so manifestly an *illegal* disposition of his property, as bestowing that upon a *LAWYER* which he bequeathed to a *MUSICIAN*, pitch the matter headlong into *CHANCERY*—where, we may prophecy for it a lengthy sojourn. Let us anticipate, however, better things. The first of June will decide, whether the famed city of Edinburgh shall be-

come as renowned for its pre-eminence in music as in other matters. We cannot forbear making one remark, which, well considered, will bear most favourably on Mr. Sterndale Bennett's pretensions.—Perhaps it may not be generally known to the Professors that Mr. Bennett, in soliciting their suffrages, does so only on the purest, most elevated, and most thoroughly artist-like motives—for it must not be forgotten that he is one of the most fashionable and *recherché* of our London pianists, and realizes an income by *teaching alone*, more than thrice the value of the emolument appertaining to the Musical Chair of Edinburgh. So that in abandoning this, Mr. Bennett assuredly makes a very great sacrifice of *worldly interests* to what may be not inaptly termed the phantoms, *honor* and *place*. And, indeed, when we consider the prominent position held by Mr. Bennett in this metropolis—where, as a Philharmonic Director, as a Professor in the Royal Academy, and still more, as the acknowledged *great musician*, and primary authority in all matters relating to the art, which he may be truly said to influence, if not absolutely to direct,—we cannot but feel a doubt, whether in changing his position—whether in abandoning the musical sceptre of the metropolis of Great Britain for the sake of wielding that of a city of secondary importance—he acts wisely or irrespectively. We are often inclined to think the latter. Be it as it may, the Professors ought to be proud that the most accomplished artist in the greatest capital of the world, should consent to give up his high position and his ample income, for the sake of becoming one of their body. It is

scarcely worth while to notice the observation of the silly writer in the *Morning Post*, to the purport that the Professors are offended at being addressed by Mr. Bennett's adherents as his *equals*. Good Heavens! what Professor of anything that ever was professed need have been ashamed, or, indeed, other than *honored*, by association with Haydn, Mozart, or Beethoven? And in like manner Mr. Bennett, one of the most eminently gifted musicians now living, confers rather than receives honour, when he consents to become one of any body of Professors in the world. What study—shallow-pated *Post*!—what study so taxes the intelligence as that of music? What science more vast, more elaborate, more infinite, than harmony?—And when, in addition to a mastery of this, genius and natural aptitude are required to constitute a great composer, is it not downright buffoonery to talk of the indignity of placing one so wonderfully endowed on a level with a Professor at a University. We have said *wonderfully* endowed, and not heedlessly—since it is a well settled fact, that where we find *one* good musician, we find fifty good sculptors, fifty good poets—and *fifty thousand* good professors of literature, science, and divinity. A GREAT musician is the rarest accident of nature. Add one to this list who can:—

Handel—Bach—Gluck—Haydn—Mozart—Beethoven—Cherubini—Weber—Spohr—Mendelssohn.

From the beginning of music we find ten *great* musicians—which shows the infinite nature of the art, and the immense difficulty of encompassing its mysteries. And yet we are taxed with arrogance for associating one who more nearly than almost any other has followed on the heels of those mighty spirits! What insufferable twaddle!

FOURTHLY.—We attended the third concert of the *Societa Armonica*, on Monday night, which presented a very full and a very intelligent audience with the following excellent programme:—

FIRST PART.—Symphony, in E Flat.... *Mozart*. Aria, Signor PERGETTI, (his first appearance in this country) "Quel tuo girar del Ciglio," (Ciglio)..... *Pergetti*. Duetto, Miss RAINFORTH and Signor SALVI, "Sulla tomba che rinserra," (Lucia di Lammermoor).... *Donizetti*. Fantasia, Violin, Herr ERNST, "March, Otello," with variations.... *Ernst*. Scena, Miss RAINFORTH, "Softly sighs the gale of Ev'n," (Der Freischutz).... *Weber*. Overture, "Anacreon"..... *Cherubini*.

SECOND PART.—Overture, "The Ruler of the Spirits".... *Weber*. Aria, Signor SALVI, "Negli Arabi nelle Gallie".... *Pacini*. Fantasia, Violin, Herr ERNST, "Andante, Suivi du Carnaval de Venise," variations burlesques.... *Ernst*. Cavatina, Signor PERGETTI, "Tu che accendi," (Tancredi).... *Rossini*. Aria, Miss RAINFORTH, "Batti Batti," (Don Giovanni) Violoncello Obligato, Mr. HATTON.... *Mozart*. Overture, in D.... *Romberg*.

Conductor, Mr. FORBES.  
Leader, Mr. LODER.

We can bestow unqualified praise upon the band, which performed the symphony and overtures in splendid style, obtaining a general and well-deserved encore in the magnificent "Ruler of the spirits." The reception accorded to Ernst, was in the highest degree enthusiastic. He was loudly applauded throughout his *Otello*; and in the *Carnaval de Venise*, which we never heard him interpret with more admirable piquancy and humour, he received an encore that almost shook the walls of the Hanover Square Rooms. Signor Pergetti is an accomplished singer of the Velluti school—in other words, a male *soprano*—a sort of anomaly which we can with difficulty find it within us to tolerate by endurance, much less encourage by approval. Many things which, a hundred years bygone, were thought no harm of, have since that time been abolished, as morally reprehensible and obnoxious. The Catholics have been for some period emancipated—the Reform Bill has been passed, now, upwards of the tenth part of a century—the criminal law has been considerably modified, thanks to Sir Samuel Romilly—the negroes of the British dominions have been placed in the class HUMAN, thanks to the philanthropists who followed in the footsteps of the benign Wilberforce—France has abandoned her revolutionary bias, thanks to Guizot and Louis Philippe—the expression, *Merus Hibernus*, is now never seen,

thanks to Captain Rock and Daniel O'Connell—an Indian widow may now choose between life with a new husband, or the funeral pyre with an old body, thanks to Lord Auckland and the Duke of Wellington—much that once passed muster, is now rejected as unseemly; we could cite, were we a journal historical, more to the purpose, but, as we are a journal musical, it would be to no purpose to cite any thing to the purpose—but we cannot refrain from uttering our moral objection, founded on the dictates of nature and humanity, to the toleration, by a country, styling itself *civilized*, of a custom, which, to speak of it in the mildest terms, is a custom, to which a country, styling itself *civilized*, should not be accustomed. We go still further, and in regard to our own country, which does not merely style itself *civilized*, but is the centre and fountain of civilization, we pronounce it little less than heterodox (not to say a paradox), to encourage by suffrage—(excuse the two terminals *age*—we write with vehemence)—a very ancient and stupid adage—(*age* again)—now deservedly exploded, which runs, or rather hops, thus—

"Sbgrmld—vxgspl—zb—tdpmbg—qz."

You see there are no vowels, and the adage cannot utter itself, feel it ever so intensely: We think, *therefore*, we are justified in pronouncing it a contradiction in Great Britain, thus thoughtlessly to give currency to an unvowelled adage. Apart from these considerations, we admit the Signor Pergetti to be a clever artist, and to have merited the encore he received in his first song;—to the second we did not stay to listen. Signor Salvi supported the reputation he has acquired at the Ancient and Philharmonic Concerts. His voice is the most rich and complete of its register, that we at present know of, and his method of vocalizing betrays, in all respects, the perfect artist. He was deservedly encored in the *aria* of Pacini, which, we nevertheless consider unworthy his abilities. We have yet to hear Signor Salvi in a composition of Handel, Mozart,

or Beethoven. We doubt not of his talent for one instant, but simply question the taste he has hitherto displayed in the choice of music. Miss Rainforth sang the *scena* from *Der Freischutz* delightfully; and her "*Batti, Batti*," in which she was ably accompanied by Mr. Hatton on the violoncello, merited equal praise. She was warmly applauded in both. It is due to Mr. Forbes, the conductor, to say that the stoppage in the duet between Miss Rainforth and Signor Salvi, was owing to some mistakes in the orchestral parts, and not to him, as some of the morning papers have asserted.

FIFTHLY, we adjourned on the same night to Willis's Rooms, and found a closely packed assembly, listening (in the larger *salon*;) to a various and excellent programme of vocal and instrumental music, presented to them by the amiable and talented Miss Steele—who, in addition to her own excellent talents, had provided for her friends the assistance of Madame Dorus Gras, Miss Dolby, Miss Rainforth, Miss Sarah Flower, Mrs. Rodwell, Signor F. Lablache, Mr. J. Bennett, Mr. Hobbs, Herr Brandt, and, last, not least, John Parry. Mr. J. Balsir Chatterton on the harp, Mr. Richardson on the flute, and Madame Duleken on the piano, also contributed their valuable assistance. Besides all this, there was a band, led by Blagrove, and conducted by Sir Henry Bishop, which performed the overtures to the "*Midsummer Night's Dream*," and "*Oberon*,"—and a manuscript overture, in F minor, by Mr. H. Brinley Richards—a composition on which the Parisian public have pronounced a highly flattering opinion. We arrived very late, and so lost the major part of the concert—but the audience seemed to be in excellent humour; and we heard from a friend who had been there all the evening, a satisfactory account of the proceedings. While we stayed we were exceedingly gratified by the impressive style in which Miss Dolby rendered a song called "*Esther*," by Lowe—a composition rather dreary and unat-

tractive *per se*, but made interesting by the admirable skill of the fair vocalist. Madame Dorus Gras, though only within a few hours of her arrival from Paris, sang one of her favourite *romances*, with brilliant effect, and showed that there was no kind of necessity for the apology which she persuaded the conductor to make for her. Miss Steele gave a pretty ballad composed by Miss Clarkson for the occasion, with extreme taste, and was rewarded with loud applause. Spohr's fine trio, "*Night's lingering shades*," was perfectly sung by Misses Rainforth, Steele, and Dolby; and after this we were fairly compelled to leave, having had more than enough of music for one night. We were much pleased to observe so large a gathering of Miss Steele's friends and admirers, since she is, in all respects, a most deserving artist, and gains daily in public estimation.

SIXTHLY, and lastly, we have seen and heard the charming Anna Thillon. She has fairly taken us by storm. A more decided success has not for many years been known in England. The opera which had the luck to assist at the *debut* of this exquisite *cantatrice*, was an English version of Auber's "*Les Diamans de la Couronne*," one of the happiest of his more recent efforts. We are not good hands at unravelling plots, and shall therefore call in the assistance of our contemporary, the *Morning Herald*, who unlabyrinth mazes apparently inextricable, with more tact than most of them:—

"The story is of a young and somewhat saucy Queen of Portugal, who secretly pawns the Crown jewels, and replaces them at her coronation with some false ones, manufactured for the purpose by a party of gentlemen, who combine the professions of banditti and coiners, and who are specially employed by her on the occasion. She does not trust any of her subjects with the delicate mission, but visits the robbers in person, pretending to be the niece of their chief, Rebolledo (Bedford), who is her only confidant. A young nobleman who loses his way among the ruins inhabited by the robbers, falls in love with her, and is much astonished at finding such a charming graceful creature among such a set of ruffians. She afterwards stops at the house of the Minister of Police, her carriage having broken down, and takes an active part in

an assembly, while her lover, who is one of the party, is perfectly distracted, believing that she is a female bandit, and that the law every moment threatens to devour her. It was in this scene that the *cavatina* occurred, and the unembarrassed manner with which Thillon conducted herself, and the pertness with which she turned round and darted a series of *floriture* at the head of her lover, with marked recklessness, was admirable. We are not going to follow the plot through its ingenious ramifications, and the situations which arise from the stratagems of the Queen, the terror of her lover, and the mystification of the Minister of Police, who receives notice that the Crown diamonds have been stolen. At the end, the Queen appears on her throne, with her false diamonds on her head, and she bestows her hand on the young nobleman."

If the *Herald* cannot follow the plot, assuredly we cannot, and shall not therefore attempt it. With the music we have to do, and (oh! that we had) with Madame Anna Thillon. The music then, though it do not emulate the melo-dramatic and revolutionary fervor of *La Muette de Portici*, the military sprightliness of *Fra Diavolo*, the gorgeous variety of *Gustave trois*, the exquisite and monastic quaintness of the *Domino Noir*, or the airy lightness of the *Ambasadrice*, has many and great merits. In the first place it sparkles with a light and cheerful vein of melody, such as is positively the gift of no composer besides Auber—in the second place, every possible musical situation is seized upon and embodied with admirable tact by the composer—and lastly the management of the orchestra is throughout masterly and infallibly effective. In this latter point Auber beats the whole tribe of French and Italian composers out of the field, with Rossini and Meyerbeer at the head of them—not one of them is for an instant to be compared to him on this score. The music of the "*Diamans de la Couronne*," and indeed of most of the composer's operas, has a continuity of character which we invariably find wanting in second-rate authors, and which is the surest test of genius, and a proof that the writer thinks for himself and studies not to mimic others. An opera by Auber is never a medley of different styles. He is a mannerist, it is true, but what great



genius is not so. Who can mistake the manner peculiar to Mozart—Beethoven—Spohr—Mendelssohn—Weber—Rossini—or indeed any of the gifted composers? The proof, or certainly one of the proofs, of genius is an original *tone* of expressing thoughts, all of which are not compelled to be entirely new, but which are invariably productive of a freshness of effect, from the manner in which they are expressed by the individual genius of the composer. Thus we never yawn over an opera by Auber—because the interest is ever alive. Whether we commend or condemn, there is always something presenting itself to the mind to be judged and disposed of. No succession of trite platitudes and wearisome monotonous common places—no *stale classicisms*—no “my grandmother” cadences. Be he good or be he bad, be he refined or be he vulgar, be he masterly or be he clumsy, be he this or be he that, no matter a straw what, Auber is ever *new—fresh—piquant*—and therefore grateful to the ear, which as a spoon to the mouth, acts as a conveyancer of musical sounds for the understanding to pass sentence upon. We shall not stop to specialize particular *morceaux* in this opera, but content ourselves with a general expression of approval. We own that we were charmed—that we thoroughly enjoyed ourselves—that we had a greater treat than we have had for many a day within the precincts of a theatre. How much of this was owing to that fascinating creature, whose combined perfections of person, and vocal and dramatic powers, held every one within a spell, we cannot precisely say, but let it suffice, we passed a most agreeable evening. Anna Thillon has long reigned at the Opera Comique in Paris, undisputed queen. The French composers petition her, the French *feuilletonists* apostrophize her, and the French public adore her. Still she is *but* an Englishwoman (some say a Scotchwoman), and was once upon a time an unknown supernumerary at one of the London Patent Theatres.

One Monsieur Thillon, however, who seems to have appreciated her merits, some time in advance of the rest of the world,—fell in love with her, and persuaded her to marry him. At Havre he assisted in the completion of her musical education. Afterwards he took her to Paris, found means of bringing her out at the *Theatre de la Renaissance*, and ultimately she became the idol of the Parisians, and the especial favourite of Auber, who, ungratefully discarded the celebrated Cinti Damoreau, and placed Anna Thillon on the throne which that *cantatrice* had previously occupied so well. That she deserves all her success is most true. A more charming person, a more finished vocalist, or a more fascinating and natural actress does not exist at the present moment. Her reception by an English audience has been almost unprecedentedly enthusiastic. Twice called before the curtain to be applauded, congratulated, and absolutely pelted with bouquets—vociferously cheered throughout the opera, and encored in almost every one of her solos—her triumph was complete in every respect, and no reason can she have to complain of the coldness too often laid to the charge of our public by unapplauded and disappointed mediocrity. Madame Thillon was exceedingly well supported by Miss Grant, who sang her share of the music with consummate tact, and though with utter unpretension, with the most entirely artist-like perfection of style and execution. We congratulate Mr. Maddox on so desirable an acquisition to his *corps operatique*. Allen, as the lover, (lucky fellow) was excellent. He invariably sings like a musician, but on this occasion he infused a considerable share of quaint humour into his part, which, combined with the faultlessness of his vocalization, rendered great assistance to the opera, and came out in capital contrast with the exquisite grace and delicately refined coquetry of the adorable Madame Thillon. The other parts were well sustained—particularly that of the Minister of Police by Mr.

Weiss, whose superb voice, and manly delivery, told well in the concerted music. Bedford was less forward than usual, and consequently much more agreeable. The opera is produced in a style of magnificence which is infinitely creditable to the establishment, and the band, under Mr. Loder, performed its important part of the proceedings to admiration. The houses have been crowded every night, and the opera is the greatest hit ever made by the clever manager of the Princess's Theatre—who went not to Boulogne for nothing.

SEVENTHLY.—We have been—we forget where, and, indeed, did we remember, we are too fatigued with this long, rambling, discursive, many cornered, unfinished, slipshod, hastily thrown together, jumble of facts, to tell it to our readers. So here, out of sheer necessity, ends our *Pot Pourri*.

Q.

## REVIEWS.

“*Farewell, farewell, through weal and woe.*”  
—Song. Written and composed by L. LINDLEY.—(Cramer and Co.)

THE author, both of the words and arrangement of this song, is a lady, and we are glad to be able to compliment her sincerely on the talent she has displayed in her twofold capacity of poet and musician. The melody is taken from a charming movement of Haydn, and is adapted to the voice very happily. The accompaniment is well set, and the character of Haydn's music is excellently sustained in the harmonies. Altogether, this little song is highly creditable to Mrs. Lindley's talents.

“*Remembrance of Wales.*”—*Capriccio for the pianoforte.* J. T. TREAKELL.—(Coventry and Hollier.)

A BRILLIANT and effective *morcean*, introducing “*Ah hyd y nos*,” “Of noble race was Shenkin,” and other popular Welsh airs,—well written for the instrument, and evincing more than one point, indicative of a good feeling for harmony. It is a regular *pot pourri*, but the *melée* is very ably and judiciously managed. As a piece for drawing-room display, we can highly recommend this capriccio.

“*Useful Practice.*”—No. 6.—*Edited by* ROBERT BARNETT.—(Coventry and Hollier.)

A CHARMING little sonata, or rather sona-

tina, by Clementi, in F major, from Op. 32, forms the present number, and well sustains the interest and reputation of this highly commendable publication.

"Sonatas, Rondos, and Airs,"—for the pianoforte. Edited by ROBERT BARNETT. Nos. 4, 5, 6, 7.—(Coventry and Hollier.)

It is absolutely invigorating to look through such sterling wholesome music as this, after a surfeit of modern rhodomontade, such as is now the vogue. No. 4 is Clementi's excellent sonata in E flat, Op. 11, with its pretty *romance*, and sprightly *finale*. No. 5, is the very elegant and musician-like variation of Dussek, No. 1, Op. 11, which, either as a *morceau de salon*, or as a musical composition, is worth all the modern airs and fantasias put together. No. 6 is a clever and graceful *rondo* in E flat, by the prolific Hummel, who, if not a first-rate genius, was at least a profound and gifted musician. This *rondo* is one of the most attractive of his minor efforts. No. 7 is a capital sonata in E flat, by Haydn, which Mr. Robert Barnett's admirable publication will have had the credit of rescuing from oblivion. The diffusion of such music as is contained in these numbers, cannot but be highly beneficial to the general spread of good taste—and if encouraged as it should be by music masters, will go far to swamp the vicious style of music now too prevalent.

"Chefs d'œuvre de Mozart,"—Edited by CIPRIANI POTTER.—Nos. 47, 48, 49, 50.—(Coventry and Hollier.)

No. 47, is the quartet in E flat major, for pianoforte, violin, tenor, and violoncello.—No. 48, the quintet, in the same key, for pianoforte, hautboy, clarinet, horn, and bassoon.—No. 49, the same quintet, arranged as a quartet for pianoforte, violin, tenor and violoncello, by the Composer—and No. 50, a pianoforte sonata in F major. The first three are well known and appreciated; they are acknowledged *Chefs d'œuvres*. The last is less known than another sonata in the same key, but does not the less merit popularity—being one of the best sonatas of the composer. We are most delighted to observe the success which has attended this magnificent publication; a publication so long wanted, and which reflects the highest honour on the enterprise and classical taste of the publishers who have undertaken it—and on the admirable musician in whose skilful hands the superintendence of the work has been so wisely deposited. A more fit editor for a task of such great responsibility could not have been fixed upon than Mr. Cipriani Potter. We shall soon have to congratulate every lover of music, that a complete collection of the writings of the

divine Mozart can be procured at a moderate expense—the non-existence of which, up to this moment, has been a sad reproach to the musical enthusiasm of Great Britain.

### MISCELLANEOUS.

ANCIENT CONCERTS.—The fifth concert took place last night, under the direction of His Royal Highness Prince Albert. Conductor, Sir H. R. Bishop; leaders, Messrs. F. Cramer and Loder; organ, Mr. C. Lewis.

PART I.—The National Hymn, "God save the Queen." Mottetto, "Si iniquitatis," M.S.; Cherubini. Aria, "Dee nel mondo aver pazienza," Signor Mario; Mozart, 1766. Corale (full choir), "O thou whose love is never ending," Duetto, "Sancta Mater," (Stabat Mater), Caradori and Salvi; Haydn. Quartetto, con Coro, "Qui fredda sta," (Passione); Graun. Aria, "Eja ergo advocatus noster," Signor Pergetti; Pergolesi. Chorus, "He rebuked the Red Sea," (Israel in Egypt); Handel. PART II.—Overture (Leonora); Beethoven. Aria, "Fra caligini," (Orlando), Signor Lablache; Handel. Quartetto, "Ave verum;" Mozart, 1791. Selection from "Iphigénie en Tauride"; Gluck. Chorus, "Pile ye the fire on high," Hymn, "Gentle Daughter of Latona," Miss Rainforth and Miss Dolby. Chorus, "The fates forgo," Quartett, "See, the rosy dawn is glowing," (Das unterbrochene Opferfest), Mad. Caradori, Mrs. A. Shaw, Misses Rainforth and Dolby; Winter. Air, "O Richard, O mon Roi!" (Richard Cœur de Lion), Signor Salvi; Gretry. Glee, "When Nature formed that angel face," Miss Rainforth, Miss Dolby, Harrison and Machin; Webbe. Kyrie and Gloria, (Service No. 12.) Pergetti, Mrs. A. Shaw, Harrison and Lablache; Mozart.

MR. WILSON'S ENTERTAINMENTS.—To judge from the fashionable attendance on Wednesday morning, in the Hanover Square Rooms, the popularity of Mr. Wilson's entertainment is not the least on the wane, despite of his numerous competitors. His success is certainly unexampled in musical history. He now gives his lectures twice a week, on the Monday nights at the Music Hall, Store Street; and on the Wednesday mornings at the Hanover Square Rooms: and on all occasions there are large assemblages of amateurs of Scotch melody, legend, anecdote, and information, who for two hours listen with the highest gratification to the matter of the lecture, as well as the illustrations. This result establishes the strong interest which the music of Scotland must excite, and testifies, at the same time, to the admirable talent of the vocal illustrator. On Monday evening, at Wornom's Rooms, Store Street, Mr. Wilson produced a highly interesting and novel entertainment, entitled "Jacobite Relics," which was entirely successful.

LADY ROLLE'S CONCERT.—A charming musical entertainment was given on Monday night, by Lady Rolle, at her ladyship's

house in Upper Grosvenor Street, to a brilliant circle of the nobility. The leading *artistes* of the Italian Opera were all engaged on the occasion. About three hundred personages of rank assembled in her ladyship's saloons. The whole proceedings were admirably conducted, and gave satisfaction to all present.

MISS A. NUNN'S SOIREEs.—A series of "Drawing Room Concerts" were commenced on Wednesday evening, May 1st, at this singer's residence. The room was full. There was some irregularity in the performance of the programme, but it possessed considerable attraction. Miss A. Nunn is highly successful in simple ballads. The other vocalists were Madame Morosini, Miss E. Badger, Signor Brizzi, Herr Kraus, &c. The guitar solo, by Szepanosky, was somewhat lengthy. Giulio Regondi played on the concertina, and the young prodigy, Joachim, was rapturously received. Mr. W. C. Macfarren presided at the pianoforte, with ability.

THE THREE CHOIRS.—It appears there is no reason to conclude that, as first started by the "illustrious" Times, the meeting at Gloucester this year will be abandoned in consequence of the opposition to musical festivals in general by the Incumbent of Cheltenham. On the contrary, circumstances are, as regards Gloucester, more favourable than in 1841, and it is not to be supposed that the nobility, gentry, and tradesmen of the diocese will permit so truly excellent a charity to be extinguished.

THE MANCHESTER MUSICAL FESTIVAL, given in the Free Trade Hall of that thriving commercial town, under the conduct of Sir H. R. Bishop, seems to have been fairly successful; the violin playing of Herr Ernst to have created a sensation worthy of its merits, and the singing of Madame Caradori Allan, Miss Sabilla Novello, and Miss Hawes to have been received with gratifying applause. But yet more deservedly is the praise awarded to the resident chorus, the orchestra; and the anecdote of the six men who came on foot from Huddersfield (four and twenty miles) to enjoy the Monday's music—with the intention of walking home, in the night after the performance was over, is truly edifying.

BALFE'S NEW OPERA FOR THE OPERA COMIQUE is expected to be ready for representation in about six weeks. This composer had an audience of his Majesty a few days since, who complimented him on the success of his last opera.

MASTER ROSSI, THE NEW VIOLINIST.—This favourite pupil and *protégé* of Rossini made his *début* last Wednesday night at Drury-lane Theatre.

Mrs. WOOD has been again compelled to suspend her professional exertions by one of those nervous affections to which she has been lately subject. She has been advised to return home into Yorkshire for the purpose of enjoying repose.

ERNST is at Liverpool, where he was engaged to perform last night, at the concert of Miss Hamilton.

MISS DOLBY.—At the concert, to-night, of this admirable vocalist and excellent musician, Mr. W. Dorrell, the eminent pianist, will preside at the pianoforte, in the place of M. Jules de Glimes, who is indisposed. Among other interesting features of the vocal music, Miss Dolby will, we understand, sing the 'Liederkreiss' of Beethoven.

SALVI starts for the provinces and Dublin on the 27th inst., in the latter city he will perform in several operas.

JOHN BARNETT'S LAST NEW BALLAD.—The hero of a thousand fights is again in the field. The most popular ballad, or at least one of the most popular ballads of the day, is decidedly the last new one of John Barnett, which exults in the romantic and significant title of "*Guard Her as a Treasure*." Of this we are told, on good authority, that the publisher has already disposed of upwards of three thousand copies, though within three months of its first issuing from the hands of the engraver.

MR. LOVER'S Irish entertainments continue to attract crowded and enthusiastic audiences. We are pleased to find that the genuine and racy humour of this highly gifted gentleman, is thus appreciated by the public—and that though late in the field, Mr. Lover and his Irish Evenings, seem destined to rival in brilliancy the triumphs of Wilson himself. The concert room of the Princess's Theatre, is an admirable locale for Mr. Lover's purpose. The new entertainments, entitled the "Irish Brigade," has been completely successful. The vocalists, Miss Cubitt, Miss Rollo Dickson, and a Master M'Dermott, are entitled to praise for the care and talent with which they assist Mr. Lover with illustrations. There are several encores—among which the most warm and general is the "Bowld Sodjer Boy," sung by Mr. Lover, with infinite spirit and humour.

MESSRS. G. A. MACFARREN and J. W. DAVISON'S Second Concert of Chamber Music is fixed for Friday evening, May 17th. The vocalists engaged are Miss Rainforth, Miss Dolby, and Miss Marshall. The instrumentalists, Madame Dulcken, Herr Ernst, Mr. Lucas, Mr. Goffrie, Mr. Hill, Mr. J. W. Davison, Mr. E. W. Thomas, Mr. Hausmann, and Mr. W. C. Macfarren. The programme will be found among our advertisements.

### Notices to Correspondents.

•• In answer to numerous inquiries, it is respectfully stated that the subscription to the "MUSICAL WORLD" is 16s. per annum, or 4s. quarterly, which ensures punctual free delivery in every part of England, Ireland, Scotland, France, and Belgium, by the first post after Thursday—the terms for America are 25s. per annum, the Numbers being forwarded by the Post-office Mails on the 14th and 28th of each month. Single copies may be obtained by remitting the amount either in coin or postage stamps to the Office of the Journal, 60 Dean Street, Soho, London, where all the back Numbers for the convenience of Subscribers completing their sets, may be obtained.

•• It is particularly requested that any of our Country Subscribers who do not receive their copies regularly by the first post delivery on Friday mornings, will inform us to that effect, as the non-delivery of many of them has become a general complaint, either from their being delayed or lost through the post offices.

•• ALL LETTERS, PARCELS, &c. for the EDITOR should be addressed to him at the office as above, FREE OF EXPENSE. We think, as a matter of course, that all parties sending books, music, &c. for review, should at any and all times pay the carriage or postage of the same, that they may arrive to our hands FREE, if relating to, or required to be noticed in the current number, they should not be later than TUESDAY'S Post.

Mr. T. F. MILLAR, we are anxiously looking out for the promised communication from our worthy correspondent. We hope soon to hear from him.—Mr. H. FARMER, thanks, he will find his request has been attended to.—Mr. PIGGOTT, Yes, with pleasure, a portion, or as much as our columns will afford.—A MEMBER OF THE PROFESSION AND A SUBSCRIBER, will find in our leading article of this week a complete answer to his enquiry; and which it is hoped will prove to him that we are better observers of "Time" than he takes us to be; our "Time" is precious, therefore devoted to the supposed best purpose.—Mr. JAMES HIKKINS, all right, and shall receive our earliest attention.—Mr. T. GRAHAM received, and shall be attended to, many thanks for the latter; shall we again trouble him for the number and date of the copies he requires (as his previous letter was mislaid) when they shall be immediately forwarded with pleasure.—Mr. W. LAIDLAW, with No. 20 of the "MUSICAL WORLD," he may expect to see his desire.—Mrs. L. L. we trust our opinion will meet her entire approval, she has our best wishes.—Mr. W. BINFIELD, thanks for good patience but perusing of the present number he will see our intention.—Mr. HACKETT we hope to hear from him next week, "Time" passes on, and we have not met with our expectation.—Mr. F. SECOND.—The enclosure received with thanks.—Mr. LEMARE with pleasure, in this number if possible.—INQUIRER.—We have no time to devote to the subject of his letter, being fully occupied about more important matter.—Mr. WELLER with pleasure, the article in question has met with his desire.—Signor MARRAS, many thanks, he will find we have acted as he wished.

•• We have a number of Reviews and notices in type, which a pressure of matter compels us to defer until next week.

### ADVERTISEMENTS.

**GUARD HER AS A TREASURE,**  
JOHN BARNETT'S NEW BALLAD, PRICE 2s.  
"This is the most exquisite ballad we have seen for some years, from the pen of the above popular composer. The melody, which is truly beautiful, is wedded to the charming poetry of J. E. Carpenter."—*Vide Times*. London: S. NELSON, 61, Greek Street, Soho Square, where may be had by the same composer, "The Bride's Farewell," 2s. 6d.—"Up to the Forest," 2s.—When will ye think of me" (duet), 2s. 6d.; also, Nelson's admired ballad, "My Father Dear," 2s.—"Jamie's Return" (continuation of "Auld Robin Gray"), &c.

### Wilson's Scottish Entertainments,

Music Hall, Store Street, Bedford Square.  
On Monday Evening, May the 13th, at Eight o' Clock, Mr. WILSON will give for the second time a New Entertainment, entitled

### JACOBITE RELICS,

in which he will sing some of the most popular songs of the '15 and '45.

Programme.—Clavers and his Highlandmen—Where hae ye been a' braw, Lad?—When the King comes o'er the water—Mother, mother, hear the News—The Chevalier's Muster roll—The Blackbird—Donald M'Gillivray—O cam ye here the Fight to shun—The Piper o' Dundee—Kennure's on and awa, Willie—Lord Derwentwater's Good Night—Awa, Whigs, awa—The Sun rises bright in France—The Atholl Gathering, Wha will ride wi' gallant Murray?—Oh send Lewis Gordon hame—He's coming again. Piano-forte Mr. Land.

Front Seats, 2s. 6d.; Back Seats, 2s.

Mr. WILSON will also give his

### NEW SELECTED ENTERTAINMENT

on the

### SONGS OF SCOTLAND,

at the HANOVER SQUARE ROOMS, on Wednesday next, May the 15th, at Two o'Clock.

Programme.—O weel may the Boodle row—Logie o' Buchan—An thou wert my ain thing—Bide ye yet—What ails this heart o' mine!—Wood and married and a—My bonny Lizzie Bailie—Muirland Willie—The Flowers o' the Forest—Were a' noddie—Come under my plaidie—My Mither's aye glowrin' o'er me—Hooly and fairly—Get up and bar the door. Piano-forte, Mr. Land.

Reserved Seats in front of the Orchestra and in the Boxes, 3s. 6d.; the body of the Room, 2s. 6d.

Books of the Words, 6d. each. Programmes and Tickets to be had at the Music Shops, and the Rooms

### Concerts of Ancient Music,

New Rooms, Hanover Square.

THE SIXTH CONCERT will take place on WEDNESDAY NEXT, May 15th, commencing at Half-past Eight o'Clock. The Rehearsal, on Monday morning, the 13th inst., at Twelve. Single Tickets for the Concert, One Guinea each; for the Rehearsal, Half-a-Guinea each, application for which to be made, through Subscribers only, to C. Lonsdale, Musical Circulating Library, 26, Old Bond Street. Principal Singers will be duly announced.

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### Signor Giacinto Marras

Has the honour to announce his arrival from Naples, and that his

### GRAND MORNING CONCERT

will take place at the

### HANOVER SQUARE ROOMS,

on the 11th of June, 1844. SIGNOR MARRAS will sing, for the first time, the aria, La mia letizia esprimere, from the new opera, I Lombardi, by Verdi; a new romanza, L'aura ch'io spiro, composed expressly for him by Mercadante; the aria, Tu vedrai la sventurata, from Il Pirata, by Bellini; the Rimebranze di Napoli; the new barcaroles, Carolina and La Siciliana; and (by particular desire) the canzone popolare, Io te voglio bene assaje. Several of the most distinguished artists will assist on this occasion. Tickets 10s. 6d. each: Reserved Seats 15s. each. Application to be made to SIGNOR MARRAS, 87, Piccadilly, opposite the Green Park; and at the principal Music-sellers.



**The Brides of Venice.**

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 By the sad sea waves, Romance, sung by Mrs. A. Shaw. . . . . 2 0  
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 Like the storm new died away, Duet, sung by Miss Romer and Mrs. A. Shaw. . . . . 3 0  
 Good morrow, lady fair. Ladies' Chorus, in Three Parts. . . . . 3 0  
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 Also, now ready, the Favourite Airs in Three Books, for the Piano-forte, by J. F. Burrows, each 4s.; the same as Duets, by W. H. Calcott, Two Books, each 6s.; the Favourite Venetian Marches a Solo, and also as a Duet, by Calcott, each 2s., &c. Various other arrangements will be published immediately.

**CRAMER, BEALE, & CO, Regent Street; and**  
**CHAPPELL, 50, New Bond Street.**

**Madame Puzzi**

has the honour to announce to the Nobility, Gentry, her Pupils and Friends, that her

**GRAND MORNING CONCERT**

will take place at the Concert Room of Her Majesty's Theatre, on Wednesday, May 15.

Principal Vocal Performers—Mesdames Grisi, Persiani, Favanti, A. Shaw, F. Lablache, and Dorus Gras. Madame Anaide Castellan (from the principal theatres of Italy, her first appearance in London); Signors Mario, Brizzi, R. Costa, Corelli, Fornasari, Lablache, F. Lablache, and Herr Staudigl.

Instrumental Performers—Violin M. St. Leon; Harp, Mr. Parish Alvars, Horn, Signor Puzzi. For the only time this season, a selection from Rossini's *Stabat Mater*, by Mesdames Grisi and F. Lablache, Signori Mario, Corelli, Herr Staudigl, F. Lablache, and Lablache. Conductors—Signori Costa and Benedict. Boxes, Stalls, Reserved Seats, and Pit Tickets may be obtained of all the principal Music Sellers, and of Madame Puzzi, 38, Jermy Street, St. James's.

**The Celebrated Nicholson Flute.**

It may be very well for certain manufacturers, to answer their own purposes, sturdily to support the pretensions of a newly invented instrument, whose chief distinction from previously made flutes consists in its rejoining in a different nomenclature; but it is well known to all

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Mr. Nicholson, the greatest flautist the world ever saw produced all his wondrous effects without the aid of charlatanism, either as a matter of manufacture or of finger-mechanism. His motto was—**THE SIMPLER THE MEANS, THE GREATER THE EFFECT;** and in illustration of this, he rejected all adventitious aids of imaginary benefit or abstract significance. He laughed at the notion of *improving* his flute (a manifest absurdity—to improve perfection being impossible), and continued, up to the last hours of his sojourn on this earth, to explain its **FAULTLESS MECHANISM**, its exquisite **TONAL QUALITIES**, and its **MARVELLOUS EXECUTIVE FACILITY** ("Simplex munditiis," as the great Horace would have exclaimed had he been lucky enough to hear Nicholson play on the **NICHOLSON FLUTE**)—he listened of course to the arguments of the would-be-improvers, and with the urbanity for which he was famous, would turn round to them and smile—take a **NICHOLSON FLUTE** in his hand—play, in his own unequalled style, a simple melody—and without further trouble convert them to his opinion. The great flute phenomenon of the present day is undoubtedly

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and he, even to enthusiasm, shares the opinion of his mighty predecessor on the

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and will play on no other. Can those who have heard Joseph Richardson play desire that flute capabilities should go further? Impossible. T. PROWSE, sole manufacturer of this splendid and unrivalled instrument, thinks it not allowable in him to venture these few remarks in its favour, knowing that in recommending it he is bestowing a real boon on

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A large assortment of "Nicholson Flutes" are always on sale at the Warehouse of T. PROWSE, Hanway-street, Oxford-street.

**Mr. Cipriani Potter**

respectfully acquaints the Nobility and Gentry that his  
**MORNING CONCERT**

is fixed for Thursday, June 13, to commence at Two o'Clock, at the Hanover Square Rooms. The Orchestra and Selection of Music will be on the same grand scale as on former occasions. Leaders—Messrs. Cramer and Loder, Conductor—Mr. Lucas. Further particulars will be shortly announced. Tickets, 10s. 6d. each, to be had at the principal Music Shops, and of Mr. Potter, 9, Baker Street, Portman Square.

**To the Musical World.****THE CHIROGYMNAST**

is one of the most important inventions ever offered to the Amateur of Music, abridging by two thirds the time otherwise necessary for overcoming the difficulties of finger-alldescriptions of Musical Instruments. This invention is very highly approved of by her Majesty and the Royal Highness Prince Albert, the Institute of France, the first Masters of the Piano, Organ, Flute, Harp, Violin; and it is adopted at the Royal Academies of Music in Europe. Patronised and recommended by Mesdames Anderson, Dulcken, Pfeiffer, Jupin; Messrs. Benedict, S. Bennett, De Beriot, Burgmüller, J. B. Cramer, Herz, Hunter, Kalkbrenner, Liszt, Moscheles, Neate, C. Potter, Camillo Sivori, Ch. Salamaa, S. Thalberg, &c. &c. May be had of Messrs. Martin & Co., 87, Piccadilly, opposite the Green Park; also of the principal Music Sellers.

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\*.\* In the Press, a Second Series, adapted by Edward F. Rimbauld.

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**Mr. Lober's Irish Evenings.**

*Princess's Concert Room, Castle-street, Berners-street.*

On Wednesday Evening next, May 15th, MR. LOVER will have the honour of repeating his New Entertainment; being a characteristic Sketch of that distinguished corps of European celebrity, the **IRISH BRIGADE**; with Anecdotes Historical and Personal (both serious and comic), of the interesting events and characters of the time, illustrated by appropriate music, comprising **NEW SONGS**. Admission, 2s.; Reserved Seats, 2s. 6d. Doors open at Half-past Seven. To commence at Eight precisely. Tickets may be had as follows:—Duff and Hodgson, 65, Oxford-street; Cramer & Co., Regent-street; Chappell & Co., Ollivier & Co., and P. Leader, Bond-street; Willis, Grosvenor-street; also, Sam's, Eber's, Mitchell's, and Bailey's libraries; Keith, Prowse, & Co's. 48, Cheap-side.

**To Amateurs and Professors.**

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**Mr. Braham's Grand Concert.**

**COVENT GARDEN THEATRE,**  
**MONDAY, MAY 20.**

Mr. Braham, Mr. Charles, and Mr. Hamilton Braham's first appearance since their return from Scotland. Principal Performers already engaged—Madame Dorus Gras, the Misses Williams, Herr Staudigl, and a band and chorus of 200 performers, including Mr. Lindley. Tickets, Places, and Private Boxes to be taken at the Theatre; the Libraries, and of Mr. Braham, 5, Gloucester Road, Hyde Park Gardens.

Full Particulars will be duly announced.

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 The last four nights previous to his departure for America.

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On Thursday next, AN HOUR WITH DIBDIN, and Miscellaneous Acts, for the last time. Thursday, 16th of May, **VARIED HOURS**, for the last time. Thursday, 23rd of May, **THE OLD METROPOLIS**, for the last time; and Thursday, 30th of May, a Selected Entertainment, for the last time, consisting of the greatest favourites in his previous entertainments.

**Mrs. Anderson,**

Pianiste to her Majesty and the Queen Dowager, has the honour to announce that her

**ANNUAL GRAND MORNING CONCERT**

will take place in the Opera Concert Room, on FRIDAY, May 31, at Two o'Clock precisely. Performers already engaged—Mesdames Grisi and Persiani, Anaide Castellan, Anna Thillon, and Miss M. B. Hawes; Signori Mario, R. Costa, Lablache, Herr Staudigl, and Mr. John Parry, Pianoforte, Mrs. Anderson; Violin, Signor Camillo Sivori and Herr Joachim; Harp, Mr. P. Alvars. Conductor, Signor Costa. The Band will be on a grand scale; Leader, Mr. Loder. Full particulars will be duly announced. Boxes, Stalls, and Pit Tickets, 10s. 6d. each, may be had of Mrs. Anderson, 21, Manchester Street, and at the principal music shops. Mrs. Anderson solicits an early application for Boxes.

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**ADDISON & HODSON, late Mori & Co., 28, New Bond Street.**

**Miss Alicia Nunn's****DRAWING ROOM CONCERT,**

At her Residence, 51, Great Marlborough Street. Miss Alicia Nunn will have the honour to give her three remaining Concerts on Friday, May 10; Wednesday, May 22; and Friday, May 31. The most eminent talent that can be procured is engaged to support these concerts. Among the performers are Madame Morosini, Mrs. W. H. Seguin, Signori Brizzi, Ferrari, Kraus, Regondi, Morosini, Mr. Frederick Chatterton, Herr E. Buddens, Pianist to His Highness the Duke of Saxe Coburg and Gotha, Herr Joseph Joachim, Mr. Richardson, M. Laurent, &c. &c. Tickets, 7s. 6d. each, may be had at the Music-sellers; Blazell, Harp maker, 42, Wigmore-st., Cavendish-sq. and of Miss Nunn, 51, Great Marlborough Street.

**Theatre Royal, Drury Lane,****MR. CIUBILEI**

Has the honour most respectfully to announce to the Nobility, Gentry, and his Friends, that his **BENEFIT** will take place on **THURSDAY EVENING, May 16**, on which occasion the following celebrated artists have in the kindest manner promised their assistance:—Mr. Allen, Mr. Parish Alvars, Miss Eliza Birch, Miss Betts, Mr. Bennett, Mr. Borroni, Madame Dorus Gras, Miss Dolby, Madame Dulcken, Miss Sara Flower, Miss M. B. Hawes, Mr. Harrison, Mr. Hobbs, Madame F. Lablache, Signor E. Lablache, Miss Lucombe, Mr. Leffler, Miss Pauline Lang, Mr. Manvers, Mr. Machin, Miss S. Novello, Mr. H. Phillips, Miss Foote, Mr. John Parry, Miss Rutherford, Miss Romer, Mrs. Alfred Shaw, Signor Savi, Mr. Stretton, Signor Camillo Sivori, Herr Staudigl, Mr. Wilson, Mr. Weiss. Conductor, Signor Benedict. Tickets and places to be had at the Theatre; also of Mr. Ciubilei, 2, Charlotte street, Bedford-square, and all the principal Music Warehouses.

## QUEEN'S CONCERT ROOMS, HANOVER SQUARE.

## Miss Dolby

has the honour of announcing to her friends, pupils, and the public, that her

## ANNUAL EVENING CONCERT

will take place this Evening, THURSDAY, the 9th of May, 1844, to commence at 8 o'clock precisely.

## Principal Vocal Performers.

## MADAME DORUS GRAS,

MISS RAINFORTH, MISS SABILLA NOVELLO, MISS E. BIRCH, MISS LUCOMBE, MRS. RODWELL, MISS DOLBY;

MR. MANVERS, MR. H. PHILLIPS, and MR. JOHN PARRY. Violin, MR. BLAGROVE; Oboe, MR. G. COOKE; Basson Flute, MR. CARTE; Conductor, MR. W. DORRELL. Tickets, 7s. each; Reserved Seats, 10s. 6d.; may be had of the principal Music Sellers; and of MISS DOLBY, 61, Berners Street, Oxford Street, of whom, only. Reserved Seats can be obtained.

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## Mr. G. A. Macfarren

AND

## Mr. J. W. Davison's

CONCERTS OF CHAMBER MUSIC.

The two last concerts take place on Friday evenings, May 17th, and June 7th, 1844. To commence at half-past Eight. The Programmes will include many NEW COMPOSITIONS, several of which have been written expressly. Performers—Miss RAINFORTH, Miss DOLBY, Miss A. NUNN, Miss M. WILLIAMS, Miss MARSHALL, Mr. ALLEN, Mr. MACHIN, Mr. FERRARI, &c. &c. MADAME DULCKEN, Mr. MOSCHELES, Mr. BENEDICT, Mr. W. H. HOLMES, Mr. W. DORRELL, Mr. E. J. W. DAVISON, Mr. WALTER C. MACFARREN, Mr. E. W. THOMAS, Mr. GOFFIE, Mr. HILL, Mr. LUCAS, Mr. HAUSMANN, Mr. C. SEVERN, JOSEPH JOACHIM, and HERR ERNST, who during the series will play in BEETHOVEN'S POSTHUMOUS QUARTET in C SHARP MINOR: a NEW QUARTET by Mr. J. W. DAVISON; and a NEW QUARTET by Mr. G. A. MACFARREN.

## PROGRAMME.

OF THE

## Second Concert.

Friday Evening, May 17, 1844.

## PART I.

Posthumous Quartet in C Sharp Minor, two Violins, Tenor, and Violoncello, Herr Ernst, Mr. Goffie, Mr. Hill, and Mr. Lucas. . . . . Beethoven.  
Six Songs, Op. 57, dedicated to Miss Dolby—Miss Marshall and Miss Dolby. . . . . Mendelssohn Bartholdy.  
Romance and Allegro Con Fuoco, dedicated to Madame Dulcken, Piano-forte, Violin, and Violoncello, Madame Dulcken, Mr. E. W. Thomas, and Mr. Lucas. G. A. Macfarren.

## PART II.

Elfin Duet, "Under the oaken Tree" (first time of performance), Miss Rainforth and Miss Dolby. G. A. Macfarren.  
Quartet in F, MS., dedicated to Herr Ernst, two Violins, Tenor, and Violoncello (first time of performance), Herr Ernst, Mr. Goffie, Mr. Hill, and Mr. Lucas. G. A. Macfarren.

Lament, "Swifter far than summer's flight" (Vocal Illustrations of Shelley)—(first time of performance), Miss Dolby. . . . . J. W. Davison.  
Song, "Skies brightly glowing," Miss Rainforth. J. W. Davison.

Song, MS., "Heart, heart be gay" (first time of performance), Miss Marshall. . . . . Walter C. Macfarren.  
Pensées Fugitives, MS., Violin, Herr Ernst, accompanied on the Piano-forte by Mr. J. W. Davison. Ernst and Heller.

Trio (by desire), "Good night, may slumber lend its balm," (Devil's Opera), Pepino, Miss Rainforth, Medora, Miss A. Nunn, Giovannina, Miss Dolby. G. A. Macfarren.

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Instrumental Performers—Piano, a Celebrated Pianist (whose name will be shortly announced), Madame Dulcken, and M. Benedict; Clarinet, Signor Cavallini; French Horn, Signor Puzzi. Conductors—Signor Costa and M. Benedict. Arrangements are pending with several other distinguished artists. The programme will include a selection from the most popular operas of the season, and many novelties of interest. Boxes, Stalls, Reserved Seats near the Piano, and Pit Tickets (for which an early application is respectfully solicited), may be obtained of Cramer & Co., 201, Regent Street; Chappell, Mills, Addison & Hodson (late M. & L. Venn), Alcock, Leader, and Cook, New Bond Street, Mitchell (Royal Library), and C. Lonsdale, Old Bond Street; Sams's Library, St. James's Street; and of Mr. Benedict, 2, Manchester Square.

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